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people may agree on matters of everyday behavior and the practical problems of life and yet base their faith on very different philosophical principles. Professor Münsterberg's doctrine of absolute values and ultimate ends is interesting, apparently consistent, and rather inspiring, but for his desire for self-maintenance of experience one might substitute a blind instinct which makes people live because they have a horror of dying, and still come to the same practical conclusions. His ultimate aims make fine ideals, but they are not the aims people actually have. A private car is a fine thing to ride in, but the great majority ride in the day coaches, and many take the blind baggage.

J. F. MESSENGER.

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THE WRITERS OF SOUTH CAROLINA. By George A. Wauchope. Columbia: The State Company. 1909.

An attractive volume on *The Writers of South Carolina* has just come from the press of the State Company in Columbia. It is the work of Professor George A. Wauchope, Professor of English in the University of South Carolina, whose delicate appreciation of what is best in literature is evidenced not alone by his inspiring teaching in the classroom, but also by every page that comes from his pen. The book is a stout one of 420 pages, a fine example of mechanical workmanship. The print is large and clear, and all the aids in book-making, such as an alluring table of contents and accurate index, are included.

Professor Wauchope has enriched the thought and literary history of the South by these biographies of South Carolina writers, together with choice bits of their prose and poetry. The whole field is covered from early colonial times to the present,—the poets, orators, novelists, historians, and essayists. As one turns these pages, he is surprised at the amount of work which the thinkers in this ancient commonwealth have from time to time contributed to the expanding literature of America.

The South is surcharged with sentiment. Its history has been rich in human interest. It has had to suffer as no other portion of our country. It has been beset on all sides by a thorny racial problem without a precedent within the annals of

mankind. The colonial history of the South is not lacking in picturesque features and noble romance. In the Revolution these commonwealths played a creative part. In the era of the prolonged debate upon slavery, the South was on the defensive and exhibited in champions like Hayne and Calhoun argumentative power of the first order. Then came the outburst of heroism upon the battlefield, followed by prostration — suffering and silence that were too deep for tears. Can anyone doubt that out of this tragic history there is to arise a literature that appeals to the heart and imagination of mankind? The very warmth of the Southern mind as well as the wealth of our dramatic experiences lend confidence that we are to enter upon a creative period of literary expression surpassing anything we have hitherto known. Precedent to this literary activity must be spontaneity in thought and independence in action, which are happily growing among us from day to day.

Localism as well as nationalism has its place in American life, as Royce has shown. The vastness of our continental domain and the physical monotony of certain grand divisions of the Republic may tend to too great uniformity in art, literature, and ideals. Local color, local tradition, distinctive traits in manner and mind, community life with its particular genius and motive must be called into play to give due individuality and clearness of character to our thought, art, and literature. It was in localism that Greece was strong. It is said that perhaps as many as fourteen hundred cities in Italy in the Renaissance were altogether distinctive in their polity, art, and ideals. The South abounds in individualism, love of locality, survival of noble traditions, delight in the rights of the individual states, and a certain glow in the admiration of typical leaders. Even the antique has its uses for poetry and romance. The dramatic reappears at every juncture in Southern history and lends itself finely to the artistic demands of the orator, historian, and the novelist.

Reflections like these are started in the mind by reading the pages of this interesting book on *The Writers of South Carolina*.

It is surprising to note how many of the men who find a place

in this volume, drew their inspiration from the University of South Carolina. Hugh S. Legaré, Wade Hampton, William C. Preston, Henry J. Nott, James L. Petigru, James H. Thornwell, George McDuffie, Leroy F. Youmans, Maximilian La Borde, R. Means Davis, J. B. Allston, are only a few of those who were students in the ancient college in Columbia, founded and fostered by the State of South Carolina.

Professor Wauchope's able work will find its place in the homes, colleges and libraries of all of those who are interested in preserving the monuments of genius. It would be hard to point to a book that brings more vividly before the mind the long line of illustrious characters in the history of this State, with some suggestion in each instance of the vital force that throbbed in them.

S. C. MITCHELL.

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THE STAGE HISTORY OF SHAKESPEARE'S KING RICHARD THE THIRD.

By Alice I. Perry Wood, Ph.D. New York: The Columbia University Press.

Miss Wood's scholarly and really readable book is exactly what its name implies — a "stage history" of the play that does not concern itself (as we are warned in the Preface) with discussions of text, date, authorship, or with æsthetic criticism. Miss Wood's standpoint is that of the stage, even when discussing, as she does in her first chapter, the dramatic origin of the play, and the various influences that went to the making of it. The work seems to be thorough; the results are clearly and entertainingly presented. The book as a whole is divided into seven chapters, giving the stage history of Richard III, through all its unusual vicissitudes, from Burbage, the Elizabethan actor, down to the American, Edwin Booth. Miss Wood devotes attention to the struggle between the original and the Cibber version of the text, to methods of staging, to the interpretation of Richard's character by the various great actors who have assumed the rôle — and this includes every great English and American actor of the last three centuries,—and to the changing attitude of the audience from Shakespeare's time down to the present. In the chapter, "Richard the Third in